

The vision of the Art Gallery of Ontario is to be recognized as

an intellectual, cultural and social centre that enables people

to experience works of art and develop their own insights by

stimulating debate, discussion and appreciation of art.

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Art Gallery of Ontario Annual Report

April 1, 1993 – March 31, 1994

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Board of Trustees

trustees

The Art Gallery of Ontario is governed by a 27-member Board of Trustees, which is responsible for the overall direction of the Gallery. Associate members assist the Board by providing advice on various aspects of the Gallery's operation. Board members and associates generously volunteer their time, knowledge and expertise to ensure the institution's effective operation.

Elected from the Membership

Lucie Amyot
Joseph W. Fodor
Anthony Graham
Michael A. Hasley
F.L.R. (Eric) Jackman
J. Blair MacAulay
Vivienne Poy
Joseph Rotman
Alan Schwartz
Marjorie Thomson

Appointed by the College of Founders

Barbara Elliott
(to January 1994)
Georgia Prassas
Carol Rapp
Janet Scott
Joseph M. Tanenbaum

Appointed by the Lieutenant- Governor-in-Council

Annette H. Augustine
(to July 1993)
Sarindar Dhaliwal
Janusz Duksza
Cheuk C. Kwan
Claire Miller
Dusty Miller
(from March 1994)
Jim Pare
Romain Pitt
Judith Schwarz
Lisa Steele

Appointed by the Council of the Municipality of Metropolitan Toronto

Councillor Olivia Chow
Mayor June Rowlands
(represented by
Planning Commissioner
Robert Millward)

Associate Trustees

Sarah Band
David M. Campbell
Marsha Chandler
Murray Frum
Arthur E. Gelber
Michael M. Koerner
Barbara Wilkins Minton



statistics

During 1993/94 the Art Gallery of Ontario undertook the first full year of operation in its expanded facility. It was a time of excitement and challenge as the Gallery explored the physical capacity of the new building while facing the economic constraints of the 1990s. To maximize its operating capacity the Gallery established a network of financial and programming partnerships that resulted in the presentation of a dynamic range of exhibitions, programs and activities for the public. Attendance at the Gallery totalled 510,000, a 20 percent increase from peak years prior to the expansion. Our thanks go to our partners in both the private and public sectors for making this first year such a success and for their continued support in the years to come.

Attendance 626,056

at the Gallery: 510,000
at Gallery programs in other
communities: 116,056

Outreach Programs

Total program bookings: 55
Centres hosting Gallery programs
total: 33
centres in Ontario: 31

Gallery Members 22,857

Corporate Members 220

Permanent Collection

1993/94 acquisitions: 455
Size of collection: 18,165

Facility

Total area: 44,871 square metres
Exhibition space: 9,378 square
metres

Public Program Attendance

Off the Wall!: 16,904
Gallery School: 10,193
Adult Group Visits: 9,203

School Programs Attendance

Group Visits
elementary level: 8,898
secondary level: 7,947
studio visits: 3,287
Professional development
programs for teachers: 300

Resources

Audio Visual Centre
slide holdings: 147,589
video holdings: 933
media kit holdings: 128
borrowers: 2,232
estimated viewing
audience: 44,640
Research Library
volumes: 108,000
artists' files: 56,500
auction catalogues: 41,200



President's Report

The 1993/94 fiscal year was a time of excitement and challenge as the Art Gallery of Ontario explored the operating potential of its expanded and renovated facility. With a 50 percent increase in its exhibition space, the institution now has the physical capacity for a variety of new public programs; however, this growth has been countered by the economic constraints of the 1990s. As a result, the past year has been a time to consider the institution's future and determine the course it should take in order to operate as effectively as possible.

The Gallery's primary challenge has been to develop an effective and dynamic operation within the context of its provincial mandate, its new facility and the realities of its financial and human resources. Hence, the following vision statement has been established to define its direction over the next five years:

To be recognized as an intellectual, cultural and social centre that enables people to experience works of art and develop their own insights by stimulating debate, discussion and appreciation of art.

Based on this vision, the following institutional priorities have been identified:

- to integrate the operation in order to maximize human and financial resources
- to engage the public imagination by encouraging new ways of seeing and thinking about art
- to raise private sector revenues

A key strategy in fulfilling this vision will be the development of partnerships in order to allow the Gallery to extend its financial and programming capabilities. During this past year, its traditional range of partnerships was expanded to form new alliances in both the public and private sectors.

A dynamic network of partnerships was created in order to establish the Art Gallery of Ontario as the sole Canadian venue for the celebrated exhibition *From Cézanne to Matisse: Great French Paintings from The Barnes Foundation*. Over 20 museums worldwide competed for this outstanding exhibition. The Gallery's success is due in great part to the commitment of the provincial government. In order to secure this exhibition for the Gallery, the Ontario Ministry of Culture, Tourism and Recreation contributed an unprecedented special grant of \$3.75 million, which was provided in recognition of the tremendous impact that the exhibition would have in stimulating Ontario's economy, particularly the tourism sector.

The exciting announcement in February 1994 that the Art Gallery of Ontario would indeed be included in the exclusive international tour of *From Cézanne to Matisse* was coupled with the exciting news that Gluskin Sheff & Associates Inc. would provide corporate sponsorship of \$1 million for the exhibition, the largest gift ever by a private company for a cultural sponsorship in Canada. In addition, both the Municipality of Metropolitan Toronto and the City of Toronto have provided the Gallery with special loan funds to promote the exhibition.

The Michael Snow Project demonstrated the Gallery's partnership approach on a programming level. This retrospective of Michael Snow's work, sponsored by AT&T with special funding assistance from the City of Toronto, became a city-wide event that celebrated the artist's extraordinary contribution to Canadian culture. Its organization was a multi-year joint venture between the Gallery and The Power Plant, Contemporary Art Gallery at Harbourfront Centre. The strengths of the two institutions combined to produce one of the most powerful and comprehensive exhibitions that Toronto has ever experienced.

The year also included the major exhibition *The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections*, sponsored by Chrysler Canada Ltd. Drawn exclusively from Canadian public and private collections, it was the most comprehensive North American exhibition of the work of William Morris and his contemporaries. The exhibition subsequently travelled to the National Gallery of Canada and the Musée du Québec and received rave reviews at both venues. December featured the superb exhibition *Seven Florentine Heads: Fifteenth-Century Drawings from the Collection of Her Majesty the Queen*, thanks to the generous sponsorship of the Gallery's Volunteer Committee.

Partnerships with a number of other cultural organizations have also allowed the Gallery to extend its programs significantly. The alliance with Cinematheque Ontario, as well as joint initiatives with the Innis Film Society and the Toronto Jewish Film Society, provided diverse programs of quality films throughout the year. On a musical note, collaborations with organizations such as the du Maurier Downtown Jazz festival, New Music Concerts, the Toronto Symphony Orchestra and the Royal Conservatory of Music offered a variety of musical performances to our visitors.

The Gallery has also worked toward reinforcing traditional partnerships with the community. Its links with the formal educational system have been strengthened through its school visit programs, which have been adapted to reflect the education system's new integrated curriculum. Programs were developed for adult students of English as a Second Language, and met with great success. The Gallery also focused on teachers' programs designed to develop their expertise in exploring art issues in the classroom and using the Gallery as a resource for independent program development. In addition to its traditional range of educational programs, the Gallery has begun to network with those education boards that have established telecommunications systems with their schools. These networks have proved to be an effective means of communicating information about Gallery programs and services to schools throughout Metro Toronto and across the province.

In this first year of operation as the "new" Art Gallery of Ontario, we have received a strong show of support from the private sector. Attendance for the year totalled 510,000, a 20 percent increase from peak attendance figures during the 1980s. Memberships have continued to increase steadily from the previous year, when the excitement of the Gallery's reopening resulted in a 30 percent growth in this area. The Annual Giving Fund received a tremendous response this year and succeeded in meeting its ambitious goal of \$2.1 million, which was raised through membership fees, donations and sponsorships. These funds will help support exhibition and educational programs, the purchase of works of art, special projects and capital maintenance. My heartfelt appreciation goes to those longtime supporters who continue to contribute to our Annual Giving Fund, and to those donors who gave to the Gallery for the first time.



From left to right: Gallery director Glenn Lowry; Gerald Sheff; Gallery president Joseph L. Rotman; and Ira Gluskin, pictured at the announcement of Gluskin Sheff & Associates Inc. as sponsor of the exhibition *From Cézanne to Matisse: Great French Paintings from the Barnes Foundation*.

This year our collection, which has been built over the past 90 years exclusively through the generosity of the private sector, received many generous donations. Of particular note is a gift of 90 lithographs by Ernst Barlach from Naomi Jackson Groves, and a gift of 34 albumen prints by Linneaus Tripe from Shashi B. Dewan and Janet E. Dewan.

I must note, with regret, the passing of Mrs. O.D. Vaughan, a longtime friend of the Gallery. Over the past 17 years, Mrs. Vaughan gave the Gallery a marvelous group of paintings, sculptures and drawings. This year was no exception, with generous gifts of works by David Milne and Michael Snow.

As I conclude my first year as president, I would like to thank the staff, who continue to demonstrate their professionalism and dedication in their daily activities. I would also like to take this opportunity to welcome Matthew Teitelbaum, who joined the Gallery in September as chief curator. Matthew's leadership skills and curatorial experience make him a valuable addition to our senior management team. My sincere appreciation also goes to the volunteers and trustees of the Art Gallery of Ontario, who selflessly give their time and expertise to ensure the institution's continued success.

During the course of the past year, the Gallery has established a solid base of operation in its new facility, and its growing network of partnerships has created a significant profile with the public. The institution is well positioned to move into 1994/95 and share the excitement of hosting the magnificent exhibition *From Cézanne to Matisse: Great French Paintings from The Barnes Foundation*.

Joseph L. Rotman

L'année 1993-1994 s'est déroulée sous le double signe de l'euphorie et de l'enjeu alors que le Musée explorait le potentiel de ses nouvelles installations. Le Musée, dont l'espace réservé aux expositions a été augmenté de 50 %, dispose maintenant des infrastructures requises pour offrir au grand public une gamme élargie de programmes. Cependant, sa croissance a été freinée par la conjoncture difficile des années 90. L'année 1993-1994 a vu l'amorce d'un travail de réflexion sur l'avenir du Musée et sur la reformulation de son orientation stratégique.

Au cours de l'année, le Musée s'est employé à poser les assises d'une institution dynamique et efficace dans le cadre de son mandat provincial, de ses nouvelles installations et de ses ressources financières et humaines. Pour ce faire, il a élaboré un énoncé de vision qui le guidera au cours des cinq prochaines années :

S'imposer comme un centre intellectuel, culturel et social qui permet au public d'amorcer un dialogue avec les œuvres d'art et qui favorise le débat, les échanges et l'appréciation de l'art.

À partir de cette vision, ont été établies les priorités suivantes :

- consolider la structure organisationnelle afin de maximiser les ressources financières et humaines;
- stimuler l'imagination du public en encourageant de nouvelles façons de voir et de penser l'art;
- accroître les revenus provenant du secteur privé.

Essentiel à l'accomplissement de cette vision, l'établissement de partenariats qui permettront au Musée d'accroître ses capacités d'autofinancement et de programmation. Au cours de la dernière année, le Musée a donc poursuivi ses efforts en ce sens en formant de nouvelles alliances avec le secteur public et le secteur privé.

Grâce à de fructueux partenariats, le Musée des beaux-arts de l'Ontario sera l'unique lieu de présentation au Canada de la célèbre exposition *De Cézanne à Matisse : Chefs-d'œuvre de la fondation Barnes*. Une vingtaine de musées à travers le monde se disputaient le privilège d'accueillir cette remarquable exposition. Le succès du Musée tient largement à la participation du gouvernement provincial. Sensibilisé aux importantes retombées économiques de l'exposition – notamment sur l'industrie touristique – le ministère de la Culture, du Tourisme et des Loisirs a consenti au Musée une subvention de 3,75 millions de dollars. Il s'agit de la plus importante subvention jamais octroyée au Musée des beaux-arts de l'Ontario.

En février 1994 nous avons eu l'immense joie d'apprendre que le Musée des beaux-arts de l'Ontario avait été ajouté au circuit international de l'exposition *De Cézanne à Matisse : Chefs-d'œuvre de la fondation Barnes*. À cette joie s'ajoutait celle d'entendre la Gluskin Sheff & Associates Inc. annoncer qu'elle verserait 1 million de dollars en aide directe à l'exposition. Il s'agit de la plus importante somme jamais consentie par une entreprise privée pour la commande d'un événement culturel au Canada. En outre, la Municipalité de la communauté urbaine de Toronto et la Ville de Toronto ont accordé au Musée un prêt spécial pour la promotion de l'exposition.

Le Projet Michael Snow atteste les efforts poursuivis par le Musée pour conclure des ententes de partenariat intéressant la programmation. Cette rétrospective de l'œuvre de Michael Snow, commanditée par AT&T et financée en partie par la Ville de Toronto, a donné lieu à une série de manifestations célébrant l'apport extraordinaire de l'artiste à la culture canadienne. *Le Projet Michael Snow* est le fruit d'une collaboration de plusieurs années entre le Musée des beaux-arts de l'Ontario et le Power Plant, Centre d'art contemporain au Centre Harbourfront. Les deux institutions se sont unies pour offrir au grand public l'une des plus importantes expositions jamais tenues à Toronto.

Du 25 juin au 6 septembre 1993, le Musée a présenté l'exposition *Le paradis terrestre : L'artisanat d'art selon William Morris et ses disciples dans des collections canadiennes*, commanditée par Chrysler Canada Ltd. Groupant des objets provenant exclusivement de collections canadiennes publiques et privées, l'exposition était la plus complète sur l'œuvre de William Morris et de ses

disciples jamais présentée en Amérique du Nord. L'exposition a également été présentée au Musée des beaux-arts du Canada et au Musée du Québec où elle a remporté un franc succès. En décembre, la générosité du Comité des bénévoles du Musée a permis aux visiteurs d'apprécier la superbe exposition *Sept têtes florentines : Dessins du XV^e siècle de la collection de Sa Majesté la Reine*.

Le Musée s'est associé à plusieurs institutions culturelles afin d'offrir au grand public une gamme élargie de programmes. L'alliance du Musée et de la Cinematheque Ontario, de même que des projets en association avec la Innis Film Society et la Toronto Jewish Film Society ont fait la joie des cinéphiles. La collaboration du Musée avec, en autres, le du Maurier Downtown Jazz Festival, les New Music Concerts, l'Orchestre symphonique de Toronto et le Royal Conservatory of Music lui a permis d'offrir aux visiteurs une programmation des plus variées.

Au cours de la dernière année, le Musée s'est employé à réaffirmer ses rapports avec la collectivité. Il a consolidé ses liens avec le système éducatif en adaptant ses programmes scolaires aux exigences des nouveaux programmes d'études. Les visites destinées aux étudiants adultes qui suivent des cours d'anglais langue seconde ont remporté un vif succès. Le Musée a également offert aux enseignants des ateliers de perfectionnement et des journées d'information sur les ressources pédagogiques de l'institution. Le Musée a également intégré le réseau de télécommunications reliant les conseils scolaires à leurs écoles. Ce réseau s'est avéré un moyen efficace de communiquer de l'information sur les services et programmes du Musée à l'échelle de la province.

En 1993-1994, le « nouveau » Musée a bénéficié d'un solide appui du secteur privé. Le Musée a accueilli 510 000 visiteurs, soit une augmentation de 20% par rapport aux périodes de grande affluence des années 80. Le nombre de membres, qui s'était accru de 30 % suivant l'inauguration, a continué d'augmenter. Droits d'adhésion, dons et commandites ont permis à la Campagne annuelle de financement d'atteindre son ambitieux objectif de 2,1 millions de dollars. Ces fonds serviront aux programmes d'exposition, d'éducation et d'acquisition, à la mise en œuvre de projets spéciaux et à l'entretien des installations. Je remercie les amis de longue date du Musée et les nouveaux donateurs de leur contribution à la Campagne annuelle de financement.

Au cours de l'année, notre collection, constituée grâce à la seule générosité du secteur privé, s'est enrichie de nombreux dons. Le Musée a reçu, de Naomi Jackson Groves, 90 lithographies d'Ernst Barlach, et de Shashi B. Dewan et Janet E. Dewan, 34 épreuves à l'albumen de Linneaus Tripe.

Le Musée a été touché par le décès d'une amie de longue date, madame O.D. Vaughan. Au cours des 17 dernières années, madame Vaughan a offert au Musée un merveilleux groupe de peintures, de sculptures et de dessins. Et l'année 1993-1994 n'a pas fait exception à la règle. En effet, le Musée en reçu en don de madame Vaughan des œuvres de David Milne et Michael Snow.

Ma première année à titre de président arrivant à échéance, je tiens à remercier le personnel du Musée, dont la compétence et le dévouement ne sont plus à démontrer. Je profite également de l'occasion pour souhaiter la bienvenue au conservateur en chef Matthew Teitelbaum, en poste depuis septembre. Son esprit d'initiative et sa compétence représentent une contribution inappréciable au Musée. Je remercie également les bénévoles et les membres du Conseil d'administration dont le dévouement sans réserve est à la source des succès du Musée.

Au cours de l'année, le « nouveau » Musée a posé ses assises fonctionnelles. Partenariats et associations lui ont permis de sensibiliser le public à sa présence au sein de la collectivité. Le Musée est prêt à relever les défis de 1994-1995 et à accueillir la magnifique exposition *De Cézanne à Matisse : Chefs-d'œuvre de la fondation Barnes*.

Joseph L. Rotman



Pictured at the Members Preview of *The Michael Snow Project*, from left to right: Cathy Jonasson, project manager; Michael Snow; City Councillor Steve Ellis; and Janice Anderson, Vice President and General Manager of AT&T Canada, sponsor of the exhibition.

I AM A D EGG
 WE ARE DAM! Tired of BANK
 \$30 A WEEK FOR LIFE
 ST. LOUIS, MO. - TUES. - NOV. 7
 A STATE BANK NO. 1000 - STATE - KYAGG

SAID
 ROOSEVELT HE WOULD DRIVE MONEY CHANGERS
 OUT OF TEMPLE. NOV. 7 IS THEIR
 DOOM! WHAT HAS OLD MONEY BAGS TO OFFER?
 NOTHING! BUT FEAR WAR LIES HUNGER DESTROY
 FOODS IN A LAND OF PLENTY IS THIS AMERICA?
 DICTATOR! BANKS HAS RECKED THIS STATE!!!
 21 MILLION IN THE RED 500,000 A DAY RELIEF LOAD
 WHO PAYS? WE SAPS! BANKS GETS INTEREST YOU
 FORGET THE WISE VOTE FOR WAR ISANTS SNEY RECK!
 LISTEN K-Y-A 6 TO 6:30 - K-SAN 8:30 TO 9 TUES-WED-THUR-FRI-PM

AND HOW THESE MONEY COYOTES HOWL
 THE BIGGER THE LIAR THE BIGGER THE HIRE!

OF THE DIRTY MUD BATTERIES OF THE
 CONSTITUTED DIRTY
 Press!

LIES ARE FALLING THICK AND
 FAST!

DON'T ARGUE
 VOTE YES x Nov 7
 RETIREMENT
 WARRANTS
 \$30 a wk
 YES COLUMB
 DID DISCOVER A
 WE HAVE DISCOV
 THE INTERNATIO
 BANKERS HA
 TAKEN IT AWAY
 US SAPS I HAV
 NOV

Acquisitions

Since the Gallery's inception in 1900, its collection of over 18,000 works has been built through the unique support of the private sector. Works are acquired through donation or purchased with funds provided by the AGO Foundation, the Annual Giving Fund and the Gallery's Volunteer Committee. In 1993/94, 455 works were added to the collection.

Gifts

Canadian Historical

Gift of Michel Doyon

Bourassa, Napoléon
(1827-1916)
*Jeune fille de la famille
Papineau* c.1865
Chalk and stump on wove
paper. 45.3 x 33.2 cm

Gift of The artist

Brooks, Leonard (b.1911)
*Graveyard, San Miguel De
Allende* 1947
Casein on paper
50.8 x 63.5 cm

Mexican Earth 1956
Duco on masonite.
47.8 x 57.9 cm

San Miguel, Landscape c.1948
Casein on paper. 50.8 x 58.4 cm

Gift of Mrs. Jean D. Hunter in
memory of her husband Dr.

Harold A. Hunter
Carmichael, Franklin H.
(1890-1945)
Clearing 1937
Watercolour and black chalk on
wove paper. 28.5 x 34.3

Gift of Gordon M. Robb

Flaherty, Robert J. (1884-1951)
A group of 24 Potrait Studies
and Documentary Photographs,
c. 1910-14
Bromide prints

Gift of The estate of
Elizabeth Wyn Wood and
Emanuel Hahn, sculptors

Hahn, Emanuel Otto
(1881-1957)
The Offering of Art 1924
Painted plaster. 64.8 x 26.5 cm

Gift of Dr. Naomi Jackson
Groves

Jackson, A.Y. (1882-1974)
Road North of St. Urbain 1933
(verso: *Charlevoix County*)
Graphite on wove paper.
20.7 x 27.4 cm

Gift of Gerald Ferguson

Lismer, Arthur (1885-1969)
Halifax Harbour c.1918
Graphite on paper
21.3 x 34.9 cm

Bequest of Norah McCullough

Lismer, Arthur (1885-1969)
Pines on Georgian Bay Rocks
c.1925
Chalk on wove paper.
27.8 x 34.5 cm

Sunset Reflections, Georgian Bay
c.1921
Oil on plywood. 22.3 x 30.4 cm

Gift of Gerald Ferguson

Lyman, John Goodwin
(1886-1967)
Untitled
Pencil, watercolour, gouache on
wove paper. 16.2 x 25.3 cm

Gift of Mrs. Jean D. Hunter in
memory of her husband Dr.

Harold A. Hunter
MacDonald, J.E.H. (1873-1932)
Rock and Torrent 1927
Oil on laminated paperboard
21.5 x 26.7 cm

Gift of Mrs. Norah E. Vaughan
Milne, David Brown (1882-1953)

Corner of the Big Bush,
Autumn 1942
Watercolour over charcoal on
wove paper. 37.8 x 55.4 cm

Day of Judgement III 1946
Watercolour over charcoal on
wove paper. 54.8 x 36.9 cm

Easter Parade 1940
Watercolour, over charcoal on
wove paper. 38.0 x 50.7 cm

O'Keefe's Lane 1938-39
Watercolour over charcoal on
wove paper. 35.7 x 37.2 cm

Snow, Michael (b.1929)
Man Examining a Line 1953-54
Mixed media on canvas
40.6 x 45.7 cm

Gift of The estate of Harold
Barling Town

Town, Harold (1924-1990)
Interior with Woman and Cat
1951-52
Oil on masonite
152.6 x 69.0 cm

The Metamorphosis of Dead
Boat Pond 1956
Oil and lucite on canvas
260.5 x 123.0 cm (unframed)

The Politician 1950
Oil on masonite
92.5 x 112.1 cm (unframed)

Gift of Gordon M. Robb
Unknown (19th century)

Moose Factory c. 1890
Panorama in 4 sections
Bromide prints
18.7 x 25.4 cm (image)

Bequest of Norah McCullough
Webber, Gordon McKinley
(1909-1965)
Washing Clothes, Mexico c.1935
Conté on paper. 23.7 x 34.5 cm

Canadian Contemporary

Gift of Alkis Klonaridis
Bolduc, David (b.1945)
Covered (for G. Iskowitz) 1988
Acrylic on canvas.
203.0 x 127.0 cm (each panel)

Gift of Lisa Balfour Bowen and
St. Clair Balfour IV to
celebrate the 60th wedding
anniversary of their parents Mr.
and Mrs. St. Clair Balfour
Burtynsky, Ed (b.1955)
Rock of Ages, Abandoned
Granite Quarry, Wells-Lansom
Quarry, Barre, Vermont #22 1992
Chromogenic colour print
112.1 x 137.1 cm

Rock of Ages, Granite Quarry,
Abandoned Section Barre,
Vermont 1991
Chromogenic colour print
111.9 x 137.4 cm

Gift of Marion and
Ross Woodman
Chambers, Jack (1931-1978)
Castille Landscape c.1960
Oil on canvas. 34.0 x 69.3 cm

Chinchon Portrait 1960
Oil on wood panel.
44.4 x 43.5 cm

Olga and Mary Visiting 1964
Black ink on paper
35.2 x 56.1 cm

Gift of Alkis Klonaridis
Fournier, Paul (b.1939)
Supernatural Passage 1978
Acrylic on canvas
177.5 x 433.5 cm

Gift of Vincent Tovell
Gaucher, Yves (b.1934)
Houda 1963
Intaglio impression and
collage on paper
61.2 x 91.5 cm (sheet)

Gift of Wyn Geleynse
Geleynse, Wyn (b.1947)
Follow Through Piece 1980
Wood, glass, plastic, brass, opti-
cal lenses, electric motor
19.0 x 35.5 x 16.5 cm

Gift of Lucie Amyot
General Idea (1968-1994)
Generic 1992
Mixed media. 17.0 x 18.0 cm
(folded)

Gift of Martin Goodwin
Goodwin, Betty Roodish
(b.1923)
Imprint 1992
Oil over photolithograph on
mylar. 241.5 x 182.0 cm

Gift of Ann and Harry
Malcolmson
Gorlitz, Will (b.1952)
Motif 1987
Oil on canvas. 76.0 x 101.6 cm

Gift of Jane Corkin
Marino, Carol (b.1943)
Judgement Boots 1989-90
Toned silver print on paper
116.4 x 99.6 cm
(30.6 x 38.9 cm each)

Gift of Diana Reitberger
Marino, Carol (b.1943)
Wings and Poppies 1988-90
Photograph. 59.2 x 72.9 cm

Gift of Irving Zucker
Martin, Ron (b.1943)
No Space 1987
Acrylic on canvas
214.5 x 367.5 cm

Gift of Marion and
Ross Woodman
Martin, Ron (b.1943)
World 1970
Graphite and watercolour on
paper. 76.2 x 55.8 cm

Gift of C. David Weyman
Pratt, Mary Frances (b.1935)
The Service Station 1978
Oil on masonite
101.5 x 76.5 cm

Gift of Douglas Fetherling
Prent, Mark (b.1947)
Prickles
Mixed media
30.5 x 20.3 x 20.3 cm

Linneaus Tripe
(British, 1822-1902)
*Amerapoora. Toung-Lay-Lou-
Tiy Kyoung* 1855
Gift of Shashi B. Dewan and
Janet E. Dewan



Gift of Alison and Alan Schwartz
Rabinowitch, Royden (b.1943)
Untitled #3 1972
Aluminum, steel
30.5 x 30.5 x 5.0 cm

**Donated by Ruth and
David Shaul**
Rabinowitch, Royden (b.1943)
Untitled #7 1972
Welded hot rolled steel
38.4 x 38.4 x 2.5 cm

Gift of Alison and Alan Schwartz
Rabinowitch, Royden (b.1943)
Untitled #9 1972
Welded hot rolled steel
33.5 x 33.5 x 1.25 cm

Scott, John (b.1950)
*Pink Lamannacraft - The Little
Plane That Could* 1979
Oil pastel and graphite on paper.
48.4 x 61.0 cm

Self Portrait with Homonculus
1981
Ink on paper. 55.3 x 59.7 cm

Gift of Donna Montague
Tanabe, Takao, (b.1926)
G+O (from Cut Corners Series)
1968
Screenprint on wove paper
45.5 x 45.5 cm
(irregularly shaped)

*Highflyer (from Cut Corners
Series)* 1968
Screenprint on wove paper
53.8 x 64.5 cm
(irregularly shaped)

Gift of Dr. Michael D'Avirro
Tousignant, Claude (b.1932)
Quadriptyque 1974
Acrylic on canvas
259.1 x 259.1 cm (diameter)

Gift of Alison and Alan Schwartz
Wallace, Ian (b.1943)
Study for "The Street" 1989
Colour photograph, gouache,
paper, graphite on paper
28.8 x 38.3 cm

*Study for In the Museum
(The Musée d'Orsay series) I-IV*
1989-91
Colour photograph, cloth tape,
paper, black chalk on paper
38.6 x 57.2; 38.6 x 57.2; 38.1 x
57.0; 38.1 x 57.0

*Study for The Cinema Museum,
Lodz* 1990
Colour photographs, gouache,
chalk, graphite, typewritten text,
paper on paper.
56.9 x 76.5 cm

*Study for The Hotel Series,
Westend Hotel, Frankfurt* 1989
Colour photograph, gouache,
paper, graphite on paper.
28.6 x 38.3 cm

European Art to 1900

**Gift from The Estate of
Dora Mavor Moore**
Newbery, Francis H.
(British, 1855-1946)
Portrait of James Mavor 1893
Oil on canvas. 51.0 x 42.0 cm

Unknown (Glasgow School)
(Scottish, early 20th century)
Group Portrait c.1900
Oil on canvas. 76.4 x 88.8 cm

International Contemporary

Donated by Jay Scott
Bacon, Francis
(British, 1909-1992)
Seated Figure 1983
Etching on paper.
101.6 x 71.3 cm (sheet)

**Gift of Marion and
Ross Woodman**
Hamilton, Richard
(British, b.1922)
*A Portrait of the artist by Francis
Bacon* 1970-71
Collotype and screenprint on
paper. 80.2 x 67.8 cm

Gift of Mr. and Mrs. David Birkenshaw
Nitsch, Hermann
(Austrian, b.1938)
Aktionsbild, 80. Aktion (3 Tage-Spiel) 1984
Mixed media. 480.0 x 232.0 cm

Gift of Alkis Klonaridis
Olitski, Jules
(American, b.1922)
Love of Anthony #9 1968
Painted aluminum in five parts
330.2 x 101.6 x 259.1 cm

Gift of Sandra Simpson
Spero, Nancy
(American, b.1926)
Rebirth of Venus 1984
Relief print and collage on paper
Various sizes

Gift of Alkis Klonaridis
Steiner, Michael
(American, b.1945)
Piece #10 1969
Steel. 27.9 x 137.2 x 110.5 cm

Gift of Carol and Morton Rapp
Wool, Christopher
(American, b.1955)
Black Book 1989
Book, edition of 350,
published by Thea Westreich

Prints and Drawings

Gift of Naomi Jackson Groves
Barlach, Ernst
(German, 1870-1938)
90 lithographs on wove paper

Given by Friends in memory of Norman Bruce Walford, Chief of Administration and Corporate Secretary, Art Gallery of Ontario, 1981-1989
Blackwood, David
(Canadian, b.1941)
Lone mummer inside 1979
Etching, aquatint on wove paper.
82.4 x 66.4 cm (sheet)

Gift of Dr. and Mrs. Martin Kosoy
Callot, Jacques
(French, 1592-1635)
Old Man sitting and eating
1622
Etching on laid paper
13.8 x 8.8 cm (imp)

Gift of Anthony and Kathleen Griffin
Carracci, Agostino (Circle of),
(Italian, 16th century)
Sheet of Figure Studies
(recto and verso) c.1600
Iron gall ink on laid paper
19.1 x 29.3 cm (sight)

Gift of Dr. and Mrs. Martin Kosoy
Gavarni, Paul
(French, 1804-1866)
10 lithographs on wove paper

Gift of Mark Luca, former student of John Gutmann
Gutmann, John
(American, b.1905)
Ten Photographs: A Portfolio
1930-1940
Gelatin silver prints

Gift of John Roberts
Hollar, Wenzel
(Czech, 1607-1677)
Bonn 1645
Etching on laid paper
4.6 x 16.8 cm

Philips Shantz, 1645
Etching on laid paper
4.7 x 16.8 cm

Strasburg 1645
Etching on laid paper
4.6 x 16.8 cm

Gift of Paul Darby
Keene, Charles Samuel
(British, 1823-1891)
7 etchings

Gift of Naomi Jackson Groves
27 issues of *Kriegszeit*
August 1914 - April 1915

Gift of The Marvin Gelber Foundation
Matisse, Henri
(French, 1869-1954)
Jeune femme contemplant un bocal de poisson rouge 1929
Etching on chine collé
28.6 x 38.3 cm

Gift of Vivian and David Campbell
Munch, Edvard
(Norwegian, 1863-1944)
Self-Portrait, with a Skeleton Arm
1895
Lithograph on wove paper
60.8 x 46.9 cm

Gift of Naomi Jackson Groves
Pankok, Otto
(German, 1893-1966)
Je m'en vais au vent mauvais...
Lithograph on Japanese paper
96.2 x 60.5 cm

Gift of Dr. and Mrs. Martin Kosoy
Rembrandt Harmensz, van Rijn
(Dutch, 1606-1669)
Beggar in a High Cap, Standing and Leaning on a Stick c.1630
Etching on laid paper
15.5 x 12.0 cm

Gift of Lynn and Stephen Smart
Spencer, Stanley
(British, 1891-1959)
9 drawings on wove paper

Gift of Dr. and Mrs. A.D. Taliano
Spencer, Stanley
(British, 1891-1959)
Study for the Bedales School Mural
Graphite and watercolour on paper.
35.6 x 25.5 cm

Gift of G. Stephen Vickers
A group of 195 photographic stereoviews by such firms as E.&H.T. Anthony; C. Bierstadt; Kilburn Brothers; Centennial Photographic Company; J.P. Soule; Underwood, c.1868-1905



Napoléon Bourassa
(Canadian, 1827-1916)
Jeune fille de la famille Papineau
c. 1865
Gift of Michel Doyon



Ernst Barlach
(German, 1870-1938)
Die Dome (The Cathedrals) 1922
Gift of Dr. Naomi Jackson Groves

Gift of Shashi B. Dewan and Janet E. Dewan

Tripe, Linneaus
(British, 1822-1902)
Madura. Permaul Pagoda, near the barracks 1858-59
Albumen print from a waxed paper negative. 22.8 x 34.5 cm

Burma: Group of architecture and landscape views 1855
34 albumen prints from waxed paper negatives and 2 paper negative calotypes

Gift of Diana and Auguste Bolté

West, Benjamin
(American, 1738-1820)
Achilles Wearing the Armour Bought by Thetis c.1807
Pen and brown ink on wove paper. 9.1 x 7.8 cm

Gift of Helga Vonwicht

Picasso, Pablo
(Spanish, 1881-1973)
La pose nue 1954
Lithograph on wove paper
65.5 x 50.0 cm

Inuit Art

Gift of Ross and Marilyn MacFadden
Osuitok, Ipeelee (b.1922)
Spirits c.1970
Mottled brown-green stone
57.0 x 31.0 x 49.0 cm

Purchased with Special Funds

Canadian Historical

The Betty Ann Elliott Fund
Reid, George Agnew
(Canadian, 1860-1947)
Shingle-Making c.1930
Etching on wove paper
24.6 x 29.9 cm (sheet)

Twentieth Century

Walter and Duncan Gordon Charitable Foundation
Epstein, Jacob
(British, 1880-1959)
Marchesa Casati c.1918
Bronze. 29.8 x 30.0 x 20.5 (without base)

Canadian Contemporary

Purchased with donations from AGO Members
Houle, Robert (b.1947)
Lost Tribes 1990-91
Suite of 12 computer printout collages, unique edition

Twentieth Century

Purchased with donations from AGO Members
Kollar, François
(Hungarian, 1904-1979)
Le Peintre Dufy 1936
Gelatin silver print.
26.0 x 22.5 cm

International Contemporary

Gift of the Roald Nasgaard Fan Club in honour of his 50th Birthday
Richter, Gerhard
(German, b.1932)
Mao 1968
Collotype. 83.9 x 59.3 cm

Prints and Drawings

Purchased with funds donated in memory of Carl J. Lochnan
MacKay, Joseph Harold
(Canadian, 1875-1947)
Beside the Still Waters 1915
Gelatin silver print
37.3 x 29.7 cm

Purchased as an anonymous gift
Richmond, George
(British, 1809-1896)
Portrait of Mrs. William Benson 1853
Coloured chalk on laid paper
62.2 x 46.6 cm

Inuit Art

Purchased with the assistance of the Joan Chalmers Inuit Art Purchase Fund
Kigusiuq, Janet (b.1926)
Giant Bird Stealing Woman 1992
Teal blue duffie, felt, floss
132.0 x 145.0 cm

Exhibitions

Over 80 percent of the Gallery's exhibition space is dedicated to the display of its collection which spans the Renaissance to the present. During the past year, a variety of temporary exhibitions complemented installations of the collection.

As part of its provincial mandate, the Gallery also circulates exhibitions and related programs to communities throughout Ontario. Over 30 centres in Ontario hosted Art Gallery of Ontario programs in 1993/94. The exhibitions *The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections* and *From the Centre: The Drawings of Luke Anguhadluq* travelled across Canada.

Exhibitions presented at the Art Gallery of Ontario

Gerhard Richter: Helga Matura
24 April - 30 June 1993

Robert Houle: Anishnabe
Walker Court
29 April 1993 - 16 January 1994

Graphic Statements:
Five Centuries of International Prints and Drawings
30 April - 29 August 1993

Selections from the Collection of Vivian and David Campbell
1 May - 27 July 1993

The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections
25 June - 6 September 1993
Sponsored by Chrysler Canada Ltd. Financial assistance provided by Communications Canada through the Museums Assistance Program and the Insurance Program for Travelling Exhibitions. Additional support for this exhibition provided by The British Council, Cadet Cleaners, Dirstein Robertson Ltd., Arthur Sanderson Canada Inc., Haslam & Whiteway Ltd., J.S. Maas & Son Ltd., Wartski's (London), and Christie's Fine Art Auctioneers.

Edward Curtis: Photographs
7 July - 17 October 1993

Mrs. Simcoe's Upper Canada Album
30 July - 26 September 1993
Organized by the Art Gallery of Ontario and the Toronto 200 Committee of the Toronto Historical Board. Sponsored by the Ontario Historical Society, Toronto Historical Board, Nona Macdonald Heaslip, Air Canada and the King Edward Hotel.

Hannah Hoch:
1889-1978/Collages
11 August - 26 September 1993
Curated by the Institute for Foreign Cultural Relations, Stuttgart. Organized by the Goethe Institute, Toronto for provincial circulation by the Art Gallery of Ontario.

Perspective 93: Micah Lexier and Lani Maestro
10 September - 14 November 1993
Sponsored by George W. Gilmour. Financial assistance also provided by the Ontario-Québec Commission for Cooperation.

The Talented Intruder: Wyndham Lewis in Canada, 1939-1945
23 September - 28 November 1993
Organized and circulated by the Art Gallery of Windsor with the assistance of the Department of Communications Museums Assistance Program and Insurance Program for Travelling Exhibitions, Ontario Arts Council, The City of Windsor, The British Council, The McLean Foundation, Christopher Varley, and Mr. and Mrs. Fred Schaeffer.

**The Armoury of the Miss
General Idea Pavillion and
Related Works**
18 October 1993 - 28 March 1994

Lotte Jacobi
20 October 1993 - 2 January
1994

**David Rimmer: Films and Tapes
1984-1993**
A Fraser Elliot Foundation Canadian
Contemporary Exhibition
20 October - 26 November 1993
Organized by the Art Gallery of
Ontario with the financial
assistance of The Fraser Elliott
Foundation, the Exhibition
Assistance Program of
The Canada Council and the
Canadian Filmmakers'
Distribution Centre.

**Seven Florentine Heads:
Fifteenth-Century Drawings
from the Collection of Her
Majesty The Queen**
10 December 1993 - 6 March
1994
Supported by the Volunteer
Committee of the Art Gallery of
Ontario. Assistance also provided
by Communications Canada
through the Insurance Program
for Travelling Exhibitions.

**Positionings: Mona Hatoum and
Barbara Steinman**
A Fraser Elliott Foundation
Canadian Contemporary
Exhibition
18 December 1993 - 13 February
1994
Support for the exhibition and
catalogue provided by The
Fraser Elliott Foundation, the
Exhibition Assistance Program of
The Canada Council, the
Ontario-Québec Commission for
Cooperation, and The British
Council.

**In the Name of Art, in the Name
of Science: Considerations of
Conservation**
12 January - October 1994

The Michael Snow Project
11 March - 5 June 1994
Sponsored by AT&T.
Organized by the Art Gallery of
Ontario and The Power Plant,
Contemporary Art Gallery at
Harbourfront Centre.
Special funding made available
by the City of Toronto.
Financial assistance generously
provided by the Museums
Assistance Program of the
Government of Canada, the
Exhibition Assistance Program of
The Canada Council, the Ontario
Ministry of Culture, Tourism and
Recreation, the Toronto Arts
Council and The Municipality of
Metropolitan Toronto. Special
thanks to Bowne of Canada Ltd.
and the Canadian Filmmakers'
Distribution Centre.

Exhibitions Circulated by the Art Gallery of Ontario

**The Earthly Paradise: Arts
and Crafts by William Morris
and His Circle from Canadian
Collections**
National Gallery of Canada,
Ottawa; Musée du Québec,
Québec City

**Edouard-Denis Baldus:
Héliogravures. Selections from
"Les Principaux Monuments de
la France."**
Tom Thomson Memorial Art
Gallery, Owen Sound

**From the Centre:
The Drawings of Luke
Anguhadluq**
National Gallery of Canada,
Ottawa; Winnipeg Art Gallery

**Hannah Höch:
1889-1978/Collages**
Thames Art Gallery, Chatham;
Macdonald Stewart Art Centre,
Guelph

**Inuit Sculpture: The Williamson
Collection of the Art Gallery of
Ontario (Artreach 25)**
W.K.P. Kennedy Gallery, North
Bay; Tom Thomson Memorial Art
Gallery, Owen Sound; The
Gallery/Stratford

"Artists with Their Work" Program

**John Armstrong and Ben
Walmsley: Painting**
Artcite Inc., Windsor

**Sarindar Dhaliwal and Jamelie
Hassan: Installation**
The Art Gallery of Peterborough

Sylvie Bélanger: Installation
Oakville Galleries: Centennial
Gallery

Tom Benner: Sculpture
Thunder Bay Art Gallery

**Magdalen Celestino: Sculpture
Installation**
The Temiskaming Art Gallery,
Haileybury

Ginette Legaré: Installation
White Water Gallery, North Bay

**Micah Lexier: Sculpture
Installation**
Oakville Galleries: Centennial
Gallery; Oakville Galleries:
Gairloch Gallery; McIntosh
Gallery, London, Ontario

Regan Morris: Painting
Macdonald Stewart Art Centre,
Guelph

Louise Noguchi:
Sculpture/Installation
Kingston Artists' Association Inc.;
Whitby Arts Inc., The Station
Gallery

Nancy Paterson: Video
Installation
S.A.W. Gallery, Ottawa;
Woodstock Public Art Gallery

Reinhard Reitzenstein:
Sculpture/Installation
Thunder Bay Art Gallery

Ron Shuebrook: Painting
Lynnwood Arts Centre, Simcoe;
University of Waterloo Art
Gallery

Arlene Stamp: Installation
Laurentian University Museum
and Art Centre, Sudbury

Ben Walmsley: Painting
Collingwood Public Library Art
Gallery; The Art Gallery St.
Thomas-Elgin, St. Thomas

Tim Zuck: Painting
Laurentian University Museum
and Art Centre, Sudbury; St.
Lawrence College Saint-Laurent
Art Gallery, Kingston

Speakers Service

19th Century Canadian Art
Art Gallery of Northumberland,
Cobourg

Canadian Artists and Mexico
Art Gallery of Northumberland,
Cobourg

Canadian Landscape Tradition
Learning Unlimited, Fairfield
Seniors' Centre, Etobicoke

Canadian Watercolours:
A Painter's View
Learning Unlimited, Fairfield
Seniors' Centre, Etobicoke

Career in the Fine Arts
Jarvis Collegiate Institute,
Toronto

Contemporary Canadian
Printmaking
Learning Unlimited, Fairfield
Seniors' Centre, Etobicoke

Crafts: A Celebration of
Canadian Living
Learning Unlimited, Fairfield
Seniors' Centre, Etobicoke

Edouard-Denis Baldus
Tom Thomson Memorial Art
Gallery, Owen Sound

Fakes and Forgeries
The Art Gallery of Peterborough

Film: A Reflection of
Canadian Culture
Learning Unlimited, Fairfield
Seniors' Centre, Etobicoke

Group of Seven
Learning Unlimited, Fairfield
Seniors' Centre, Etobicoke

Hannah Höch:
1889-1978/Collages
Thames Art Gallery, Chatham

In the Name of Art, in the Name
of Science: Considerations of
Conservation (Artreach 25)
The Art Gallery of Peterborough

Introduction to Canadian Art
and the New Galleries at
the Art Gallery of Ontario
Learning Unlimited, Fairfield
Seniors' Centre, Etobicoke

Inuit Prints, Drawings, and
Wall Hangings
Learning Unlimited, Fairfield
Seniors' Centre, Etobicoke

Inuit Sculpture
Learning Unlimited, Fairfield
Seniors' Centre, Etobicoke
The Art Gallery of Peterborough

Inuit Sculpture: The Williamson
Collection of the Art Gallery of
Ontario (Artreach 25)
Tom Thomson Memorial Art
Gallery, Owen Sound

Photography: Historical and
Contemporary Associations
Learning Unlimited, Fairfield
Seniors' Centre, Etobicoke

Re-installation of the Canadian
Galleries
Toronto Ladies Club; University
Arts Women's Club, Toronto

William Morris
Dundas Public Library, Dundas;
Oakville Arts Council, Gairloch
Gallery

Programs, Activities, Resources

School Programs

The Gallery offers interactive learning experiences in both English and French for students from the Early Years to the Specialization Years. Program themes reflect the education system's new integrated curriculum guidelines and range from tours of the Gallery's collection and temporary exhibitions to studio activities.

Professional Development for Teachers

A wide variety of services is available for educators to enrich their use of the Gallery as a resource for their program development. Programs include professional development workshops, in-service training, pre-visit orientation materials and teacher resource kits.

Talks and Tours

Talks and walking tours of the Gallery's collection and special exhibitions are offered in English, French, Cantonese and Mandarin. Visits are also customized in response to special needs. "Ask Me" guides are stationed regularly in contemporary galleries to respond to questions and informally discuss works of art with visitors.

Off the Wall! - Dr. Mariano Elia Hands On Centre

The interactive "Off the Wall" program in the Dr. Mariano Elia Hands On Centre provides visitors of all ages with eight dynamic activity stations, where everything from computers to period costumes can be used to explore art concepts.

Sunday Studio

The Gallery's popular drop-in Sunday studio allows visitors the opportunity to try their hand at drawing, painting, printmaking and sculpture.

Anne Tanenbaum Gallery School

Continuing a tradition that has spanned more than 60 years, the Gallery School offers a wide variety of studio art classes. Students benefit from the spectacular studio space as well as from having the Gallery's collection as a resource. Students of all ages are supervised by professional artists and instructors.

Lectures/Symposia

Throughout the year, the Gallery offers a variety of lectures and symposia focussing on themes of art history and art appreciation. Special series were presented in conjunction with the exhibitions *The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections* and *The Michael Snow Project*.



Film and Video

The Gallery's collection of artists' films and videotapes is exhibited regularly. This past year, highlights included *David Rimmer: Films and Tapes, 1984-1993*; *Mona Hatoum: 3 Videotapes*; and *Presence and Absence: The Films of Michael Snow from 1956 to 1991*. The Friday noon-hour film series showcased arts documentaries from the Rogers Communications Inc. Collection of Videotapes. The Gallery organized two film series this year: *Yiddish Film Between Two Worlds*, the first major retrospective of Yiddish cinema to be shown in Canada, presented in cooperation with the Jewish Community Centre; and *The Persistence of Mickey 1993*, which traced the career and inspiration of Walt Disney.

To celebrate the donation of the complete film archives of Ron Mann, a launch party was held along the theme of his latest documentary, *Twist*, which chronicles the evolution of rock and roll dance.

Through the Gallery's continued partnership with Cinematheque Ontario, a wide selection of Canadian and international repertory cinema was presented. Screenings by the Innis Film Society and the Toronto Film Society were also hosted during the year.

Music/Dance/Events

In 1993/94 the Gallery continued its Sunday afternoon concert series and also launched Friday Night Life, weekly performances that celebrated the diversity of the city's music and performance scene. Highlights included a celebration of black music in Toronto, presented with the assistance of the Black Music Association, and the Just Jazz series. Event highlights included special dance and concert performances in honour of ArtsWeek, a Chinese New Year's Eve celebration, and the reading series Identity in a Foreign Place, which featured writers of varying cultural backgrounds.

Publications

In the past year, the Gallery published the following exhibition catalogues:

The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections

Perspective 93: Micah Lexier and Lani Maestro

David Rimmer: Films and Tapes 1984-1993

Edouard-Denis Baldus: Héliogravures. Selections from "Les Principaux Monuments de la France

Positionings: Mona Hatoum and Barbara Steinman

Seven Florentine Heads: Fifteenth-Century Drawings from the Collection of Her Majesty The Queen

The Michael Snow Project: Visual Art 1951-1993

Published jointly by the Art Gallery of Ontario, The Power Plant and Knopf Canada

The Michael Snow Project: Music/Sound 1948-1993

Published jointly by the Art Gallery of Ontario, The Power Plant and Knopf Canada

From the Centre: The Drawings of Luke Anguhadluq





Edward P. Taylor Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre is widely used as a valuable resource by art historians, teachers, students, artists and members of the public across Canada. It lends a wide range of arts-related audio-visual materials across Canada. The centre's holdings include over 147,000 slides, and close to 1,000 videotapes, as well as a wide selection of media kits, audiotapes and a growing collection of videodiscs.

Edward P. Taylor Research Library and Archives

The Art Gallery of Ontario houses Toronto's premier art research library. Its collection includes over 100,000 volumes on the history of art, 40,000 documentation files on Canadian art and artists, manuscript collections and publications in microform. The library also encompasses the Gallery's institutional archives.

Marvin Gelber Print and Drawing Study Centre

The Gallery's collection of more than 11,000 works on paper can be seen, appreciated and studied by members of the public in the Marvin Gelber Print and Drawing Study Centre. Programs this past year included group visits from post-secondary institutions and lectures to special interest groups.

Photographic Resources

A large selection of photographs, slides and ektachromes of the Gallery's collection and special exhibitions are available for research, study and purchase.

Gallery Shop

The Gallery Shop features a unique selection of books, videos, reproductions, posters, artist-designed jewellery, gifts, Canadian crafts, children's games, art activity items and the Art Rental and Sales Gallery.

The Gallery Shop is operated as a joint venture between the Art Gallery of Ontario and its Volunteer Committee. All proceeds help support Gallery activities.

Dining Services

Visitors to the Gallery can choose from a variety of dining services - its café, restaurant, Atrium Bar and Ridley Members' Lounge. The Gallery also provides a unique setting for special events and receptions organized by its corporate and private clients.

Volunteers

The Gallery's body of volunteers is one of its most valuable resources. Over 800 volunteers enhance the institution's operation through their contribution and participation in virtually every area of the Gallery

The Grange

Volunteers are responsible for the operation of The Grange and its programs. Built in 1817, The Grange is the oldest existing brick house in Toronto and was the Gallery's first home. It is fully restored to its 1830s splendour and is operated by the volunteers as a "living" museum. Activities in 1993/94 featured special events that included lectures and guided tours for children and adult groups.

Retail Activities

The Gallery Shop is operated as a joint venture between the Art Gallery of Ontario and its Volunteer Committee. Volunteers are actively involved in every aspect of the shop's operation, including product development. All proceeds from the shop support Gallery activities.

Docents

The Gallery's volunteer docents provide a vital personal touch to the institution's collection and temporary exhibitions. Docents are specially trained to interpret works of art for visitors of all ages, including school groups, special needs groups and groups studying English as a Second Language. Docents are regularly stationed in the contemporary galleries to answer visitors' questions and discuss the works and contemporary art in general.

Fund-Raising

The Gallery's Volunteer Committee is reputed for its fund-raising initiatives. Funds raised are directed to such activities as the acquisition of works of art, exhibition and program sponsorship and acquisitions for the library and audio-visual centre. In 1993/94, the Volunteer Committee was the primary sponsor of the special exhibition *Seven Florentine Heads: Fifteenth-Century Drawings from the Collection of Her Majesty The Queen*.

Travel AGO/Gallery Hopping

The Volunteer Committee organizes trips that focus on the art and architecture of cities around the world. In 1993/94, Travel AGO arranged visits to Arizona, Israel/Jordan, the Canadian Arctic and Finland/Sweden.

Gallery Hopping offers members trips to local treasures, new galleries and special exhibitions. This year, these included visits to centres in Toronto, southern Ontario and New York.

Membership Centre

Volunteers operate the Libby and Blair MacAulay Membership Centre in George Weston Hall, where they sell or renew memberships and offer information about membership benefits.

Throughout the year, volunteers also provide on-site orientation to visitors for the Gallery's major events and activities.

Resource Centres

The Gallery's resource centres depend on volunteer resources to extend their service to the public. In 1993/94 volunteers supported the operation of the Marvin Gelber Print and Drawing Study Centre, the Edward P. Taylor Research Library and Archives, the Lismar Library and the Dr. Mariano Elia Hands On Centre.

Junior Committee

The Junior Committee of the Volunteer Committee focuses its activities on art education and fund-raising. Activities this year included school-group tours of The Grange and the successful fund-raiser "The Art of Chance" casino evening.

Young Associates

The Young Associates of the Art Gallery of Ontario is a special group of members that organizes events and activities geared to people in their 20s and 30s. Highlights during the past year included ArtCycle - a cycling tour of architecture and outdoor art in Toronto, a Halloween event and a festive holiday party in December.



Art Gallery of Ontario Financial Statements

Management Responsibilities

The Board of Trustees, which is responsible for, among other things, the financial statements of the Art Gallery of Ontario (the "Gallery"), delegates to management the responsibility of the financial statements. Responsibility for their review is that of the Audit Committee. Each year the Trustees of the Gallery appoint independent auditors to examine and report directly to them on the financial statements. The financial statements were prepared by management in accordance with generally accepted accounting principles, which were consistently applied. Management maintains a system of internal accounting controls to ensure that transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. There are limits inherent in all systems based on the recognition that the cost of such systems should not exceed the benefits to be derived. Management believes its system provides the appropriate balance in this respect.

The Gallery's Audit Committee is appointed by the Board of Trustees annually and comprises seven non-management individuals. The Committee meets with management and with the independent auditors (who have free access to the Audit Committee) to satisfy itself that each group is properly discharging its responsibilities and to review the financial statements and the independent auditors' report. The Audit Committee reports its findings to the Board of Trustees for its consideration in approving the financial statements for issuance to the Members of the Gallery.

Glenn D. Lowry
Director

Auditors' Report

To the Trustees of the Art Gallery of Ontario:

We have audited the balance sheet of the Art Gallery of Ontario (the "Gallery") as at March 31, 1994, and the statement of financial activities for the year then ended. These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statements presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Gallery as at March 31, 1994 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles. As required by the Corporations Act (Ontario) we report that, in our opinion, these principles have been applied on a basis consistent with that of the preceding year.



Ernst & Young
Chartered Accountants

Toronto, Canada
May 25, 1994

Art Gallery of Ontario

(Incorporated under the laws of Ontario as a Corporation without share capital)

Balance Sheet

As at March 31, 1994 (With comparative figures as at March 31, 1993; in thousands of dollars)

	General Funds		Capital Funds			Total		Total	
	1994	1993	Acquisitions	Volunteer Activities	Building	1994	1993	1994	1993
Assets									
Cash and short-term deposits	0	77	72			72	385	72	462
Marketable securities	44	289		468	471	939	1,421	983	1,710
Grants and accounts receivable	868	1,436	29	2	334	365	1,020	1,233	2,456
Interfund receivable (payable)	343	305	412	372	(1,127)	(343)	(305)		
Inventory	674	426						674	426
Prepaid exhibition expenses									
(Note 9)	1,620							1,620	
Works of art, at nominal value			1			1	1	1	1
Fixed assets, at nominal value	1	1						1	1
	3,550	2,534	514	842	(322)	1,034	2,522	4,584	5,056
Liabilities and Fund Balances									
Liabilities									
Bank loans (Note 3)	2,800	3,900			14,914	14,914	14,914	17,714	18,814
Bank indebtedness					12	12		12	
City of Toronto loan (Note 10)	500							500	
Accounts payable and accrued liabilities	2,180	2,705	6		694	700	627	2,880	3,332
Deferred revenue							1,810		1,810
Stage III Expansion (Note 7)								2,500	
Barnes exhibition (Note 9)	2,500								
Other programs	285	650		43	175	218		503	650
	8,265	7,255	6	43	15,795	15,844	17,351	24,109	24,606
Fund balances									
General	(4,715)	(4,721)						(4,715)	(4,721)
Volunteer				799		799		799	
Acquisitions			508			508	1,133	508	1,133
Expansion and repair					446	446	551	446	551
Stage III Expansion (Note 7)					(16,726)	(16,726)	(16,668)	(16,726)	(16,668)
The Grange					163	163	155	163	155
	(4,715)	(4,721)	508	799	(16,117)	(14,810)	(14,829)	(19,525)	(19,550)
	3,550	2,534	514	842	(322)	1,034	2,522	4,584	5,056

(See Notes to Financial Statements)

On behalf of the Board of Trustees:

Trustee: Mr. Joseph L. Rotman

Trustee: Mr. Joseph Tanenbaum

Art Gallery of Ontario **Statement of Financial Activities**

Year ended March 31, 1994 (With comparative figures for 1993; in thousands of dollars)

	General Funds		Capital Funds			Total		Total	
	1994	1993	Acquisitions	Volunteer Activities	Building	1994	1993	1994	1993
Revenue									
Grants (Note 8)									
Government of Ontario	11,678	10,511			2,130	2,130	1,415	13,808	11,926
Government of Canada	752	1,174					900	752	2,074
Metropolitan Toronto	571	597					3	571	600
	13,001	12,282			2,130	2,130	2,318	15,131	14,600
Income									
Admissions revenue	780	250						780	250
Membership fees	509	296						509	296
Education, outreach and program income	451	268						451	268
Miscellaneous revenue	335	130		181		181	574	516	704
Investment income	58	15	5	28	64	97	348	155	363
Donations and requests	1,255	1,450	83		31	114	195	1,369	1,645
The Art Gallery of Ontario Foundation (Note 2)	255	347	37			37	694	292	1,041
Gifted works of art			2,007			2,007	13,015	2,007	13,015
Stage III Expansion (Note 7)					1,567	1,567	2,147	1,567	2,147
	3,643	2,756	2,132	209	1,662	4,003	16,973	7,646	19,729
	16,644	15,038	2,132	209	3,792	6,133	19,291	22,777	34,329
Expenditures									
Administration	2,234	2,592	7	138	5	150	407	2,384	2,999
Physical plant and security	4,442	3,275						4,442	3,275
Curatorial, exhibitions	5,186	5,968						5,186	5,968
Education, outreach and programs	2,307	1,809						2,307	1,809
Membership and fundraising	1,101	802						1,101	802
Marketing and promotion	1,566	1,681						1,566	1,681
Restructuring costs		1,299							1,299
Accession of art for collection									
Gifted			2,007			2,007	13,015	2,007	13,015
Purchased			38			38	128	38	128
Cost of goods sold							213		213
Building repair and renovation				10	2,274	2,284	3,552	2,284	3,552
Stage III Expansion (Note 7)					1,668	1,668	7,847	1,668	7,847
	16,836	17,426	2,052	148	3,947	6,147	25,162	22,983	42,588
	(192)	(2,388)	80	61	(155)	(14)	(5,871)	(206)	(8,259)
Gallery Shop net income (loss) (Schedule 1)	270	(760)						270	(760)
Dining Services net loss (Schedule 2)	(39)	(214)						(39)	(214)
Excess (deficiency) of revenue over expenditures for the year	39	(3,362)	80	61	(155)	(14)	(5,871)	25	(9,233)
Fund transfers (Note 11)	(33)	2,976	(705)	738		33	(2,976)		
Net increase (decrease) in fund balances	6	(386)	(625)	799	(155)	19	(8,847)	25	(9,233)
Fund balances, beginning of year	(4,721)	(4,335)	1,133	0	(15,962)	(14,829)	(5,982)	(19,550)	(10,317)
Fund balances, end of year	(4,715)	(4,721)	508	799	(16,117)	(14,810)	(14,829)	(19,525)	(19,550)

(See Notes to Financial Statements)

Schedule 1 – Schedule of Gallery Shop Operations
(Year ended March 31)

	1994	1993
Sales	2,534	322
Cost of sales	1,507	168
Gross margin	1,027	154
Expenses		
Operating expenditures	729	236
Repairs and renovations	28	678
	757	914
Net income (loss)	270	(760)

Schedule 2 – Schedule of Dining Services Operations
(Year ended March 31)

	1994	1993
Sales	1,193	780
Cost of sales	349	500
Gross margin	844	280
Expenses	883	494
Net loss	(39)	(214)

1. Summary of Significant Accounting Policies

The Art Gallery of Ontario (the "Gallery") is an agency of the Ministry of Culture, Tourism and Recreation of the Province of Ontario by virtue of the Art Gallery of Ontario Act 1966.

The financial statements of the Gallery have been prepared on a going concern basis in accordance with generally accepted accounting principles consistently applied. The significant accounting policies are summarized below:

(a) Fund Accounting

The accounts of the Gallery are maintained in accordance with the principles of fund accounting by which resources for various purposes are classified for accounting and reporting purposes into funds that are in accordance with the direction issued by the Board of Trustees, which also approves all transfers made between funds. For financial reporting purposes, there are two groups of funds:

(i) The general funds include the day-to-day transactions of the Gallery's Operating Fund, Dining Services and Gallery Shop. In 1993, the Volunteer Committee and the Gallery formed the Gallery Shop on the basis of a joint venture to operate all retail activities. All profits and losses are shared equally by the partners.

(ii) The capital funds comprise funds which are not available to meet operating expenditures. The Acquisition Fund is primarily for the purchase of art and includes, at a nominal value of one thousand dollars, the Gallery's collection of works of art which have been donated to the Gallery or purchased by it. The Volunteer Activities Fund is operated by the Volunteer Committee. The Building Fund includes

amounts that are designated to finance expansion and major repairs to the Gallery's facilities, including the Stage III Expansion.

(b) Basis of Statement of Financial Activities

The statement of financial activities shows the funds received by, disbursed by or transferred between the various Gallery funds in the current reporting year using the accrual basis of accounting.

(c) Marketable Securities

Marketable securities are carried at market value.

(d) Inventory

Inventories of goods held for resale are valued at the lower of cost and net realizable value.

(e) Works of Art

In conformity with accounting policies generally followed by art museums, the value of works of art has been excluded from the balance sheet except for a nominal value of one thousand dollars. The value of art acquired by gift during the year is included in the statement of financial activities as revenue at appraised value as determined by independent appraisers. Purchased art is included in the statement of financial activities at cost and, together with gifted art acquired during the year, is shown as accession of art for collection.

(f) Fixed Assets

Fixed assets are accounted for as expenditures in the period they are acquired except for a nominal amount of one thousand dollars included in the balance sheet. Accordingly, no depreciation is recorded in the accounts.

(g) Grants, Donations and Bequests.

Grants, donations and bequests are included in the statement of financial activities in the year received or receivable, except where the revenues are directed to a specific activity by the donor.

Funds for designated programs received prior to the year in which the program is to be carried out are recorded in the balance sheet as deferred revenue.

(h) Pledges

Pledges are not recorded as revenue until the pledged donations are received by the Gallery.

(i) Donated Services

The value of volunteer and other services donated to the Gallery is not recorded in the financial statements.

(j) Membership Fees

Annual membership fees are included in operating revenue as received.

2. The Art Gallery of Ontario Foundation

The Art Gallery of Ontario Foundation (the "Foundation") is incorporated under the laws of Ontario as a separate corporation without share capital and receives and manages the general endowment funds of the Gallery. The accounts of the Foundation are not included in the accompanying financial statements. Funds from the Foundation are given to the Gallery when approved by the independent Board of Trustees of the Foundation.

During the year, the Foundation contributed \$255,000, and \$37,000 respectively to the

Operating and Acquisitions Funds of the Gallery. In 1993, \$347,000, \$44,000 and \$650,000 respectively, were contributed to the Operating, Acquisition and Building Funds.

3. Bank Loans

The Gallery has two lines of credit, one for operating purposes and one to finance the Stage III Expansion.

The line of credit for operating purposes is a \$4.5 million revolving demand loan bearing interest at the prime lending rate plus one quarter percent.

The line of credit for the Stage III Expansion is a \$15 million non-revolving demand loan, repayable in full on or before September 30, 1996, with an interest rate of prime lending rate plus one half percent.

Interest expenses for the Operating Fund and Stage III Expansion are \$51,000 (1993 - \$147,000) and \$969,000 (1993 - \$1,050,000), respectively.

4. Pension Plan

The Gallery maintains a pension plan which covers substantially all of its employees. The plan provides retirees with pension benefits based on the greater of length of service and the last five years of earnings or previous contributions. The most recent actuarial reports were prepared as at January 1, 1993, based on management's best estimates of employee compensation levels, turnover, retirement rates, mortality, inflation and investment returns. Based on these estimates, the present value of the accrued pension benefits as at December 31, 1993 is projected to be approximately \$5,515,000. The net assets available as at December 31, 1993 to provide these benefits is approximately \$6,670,000. Pension

expense for the year was \$308,000 (1993 - \$224,000). As at March 31, 1994, there have been no significant changes in the Gallery's obligation or the value of assets available to meet these obligations.

5. Income Taxes

The Gallery is a registered non-profit organization under the Income Tax Act (Canada) and is exempt from income taxes.

6. Statement of Changes in Financial Position

A separate statement of changes in financial position has not been presented as cash flows from operating, investing and financing activities are contained in the other financial statements.

7. Stage III Expansion

The Gallery completed the Stage III building program in 1993. During the year, certain additional costs were incurred. The total cost of the project including interest expense is \$61.0 million to the end of March 1994.

At March 31, 1994, the Gallery had received \$44.2 million including grants, donations and interest income. In addition, pledges made by the private sector toward the Stage III Expansion project payable in 1994/95 and subsequent years amount to approximately \$4.4 million. These outstanding pledges are not recorded in the financial statements.

8. Grants

Details of grants are as follows:
(in thousands of dollars)

	1994	1993
Government of Ontario		
Operating:		
Base Operating	11,589	9,588
Transition Funding		800
French Language Services	71	56
Miscellaneous Programs	5	5
Outreach Ontario		47
Experience (training)	13	15
Sub-total	11,678	10,511
Building:		
Capital Projects	2,130	1,415
Total Government of Ontario	13,808	11,926
Government of Canada		
Operating:		
Department of Communications		
Core funding	214	214
Other Programs	392	679
Canada Council	146	281
	752	1,174
Building:		
Department of Communications		900
Total Government of Canada	752	2,074
Metropolitan Toronto		
Operating:		
Core funding	571	571
Job creation		26
Historical Board		3
Total Metropolitan Toronto	571	600
Total Grants	15,131	14,600

9. Barnes Exhibition

In October 1993, the Gallery entered into a contract with the Barnes Foundation of Merion, Pa. to present the exhibition *From Cézanne to Matisse: Great French Paintings from The Barnes Foundation*. The exhibition fee is \$3.2 million U.S., of which \$1.1 million was paid during the year. The Ontario Ministry of Culture, Tourism and Recreation is supporting this program with a grant in the amount of \$3,750,000, of which \$2,500,000 had been received prior to March 31, 1994.

All related payments and receipts incurred during the year have been deferred to 1994/95 when the exhibition will be held.

The Gallery has made an agreement in principle with a corporate sponsor for \$1 million. This amount has not been recorded in the financial statements.

10. City of Toronto Loan

The City of Toronto has loaned the Gallery \$500,000 to assist with the marketing of special exhibition projects including the Barnes exhibition. The loan is non-interest bearing and is repayable by October 15, 1994.

11. Fund Transfers

During the year, \$135,000 was transferred from the Operating Fund to Volunteer Activities Fund, being 50% of the net profits of the Retail Joint Venture. \$100,000 was transferred from Volunteer Activities Fund to Operating Fund, being the sponsorship of the exhibition *Seven Florentine Heads*. \$2,000 was transferred from Acquisitions Fund to Operating Fund as part of a donation relating to the exhibition program. As part of the revisions to the financial statements, Volunteer Activities Fund formerly held within the Acquisitions Fund were transferred to the Volunteer Activities Fund in the amount of \$703,000.

12. Comparative Financial Statements

The comparative financial statements have been reclassified from statements previously presented to conform to the presentation of the 1994 financial statements.

annual giving

Exhibition and Program Sponsorship

The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections
Sponsored by
Chrysler Canada Ltd.

The Michael Snow Project
Sponsored by AT&T

Perspective 93: Micah Lexier and Lani Maestro
Sponsored by George W. Gilmour

Positionings: Mona Hatoum and Barbara Steinman
Sponsored by The Fraser Elliott Foundation

The Gallery depends on the generosity of individuals, corporations and foundations to provide programs and services to the public. Each year the Gallery's Annual Giving Fund raises financial support through membership fees, exhibition and program sponsorship, donations for art purchases, special projects and general contributions to the Gallery. The following listing acknowledges the support of our corporate, foundation and individual donors in all Contributing Member categories.

This year a special appeal went out to all members for additional support for the Gallery's overall operations. The enthusiastic response to this appeal enabled the Gallery to meet its 1993/94 Annual Giving Fund target of \$2.1 million and our sincere appreciation goes to those donors who responded to this appeal. Their names will be listed in a special insert to be included with the July/August edition of *journal*.

While we have tried to be accurate, we apologize for any omissions or errors. Please contact our Development office at 979-6619 to advise us of any corrections.

*Seven Florentine Heads:
fifteenth-Century Drawings from
the Collection of Her Majesty
The Queen*
Sponsored by the Volunteer
Committee of the Art Gallery of
Ontario

*Spring into Art March Break
Program*
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 Arturo Hernandez
 Information Officer
 Mary Greto
 Information Officer (part-time)
 Daphne McCormick
 Information Officer (part-time)
 Paul Venables
 Information Officer (part-time)
 Judith Pascall
 Cloakroom Operator
 Fannie Cajara
 Cloakroom Attendant
 Nancy Ashing
 Cloakroom Attendant (part-time)
 Cathy Vallejo
 Cloakroom Attendant (part-time)
 Jerry Cybulski
 Switchboard Operator
 Anna Pappas
 Switchboard Operator (part-time)
 Jane Ashong *Floater*
 Lee Sullivan *Secretary*

Education, Outreach and Public Programming

Resources and Operations

Carla Roth *Manager*
Program Registration
 John McCall *Education Registrar*
 Heather Hall *Scheduling Officer*
 Sandra Vilimas *Programs Assistant*

Media Productions
 Barbara Arseneault *Producer*
 Gregory Baszun
 Audio-Visual Coordinator

Programming and Interpretation

Cathy Jonasson
 Manager, Programming & Interpretation/Curator, Film & Video

Jim Shedden
 Assistant Programmer
 Jessica Arcand *Education Officer*
 Kelly McKinley
 Education Officer, Off the Wall!
 David Wistow
 Education Officer/Writer
 Douglas Worts
 Education Officer/Gallery Enhancement
 Murdoch Chisholm
 Education Officer, Off the Wall! (part-time)
 Norma Elms

Anne Tanenbaum Gallery School
 Steven Bowie *Head*
 Kerry Kim *Chief Technician*
 Enam Huque
 Assistant Technician (part-time)
 Jason Laudadio
 Assistant Technician (part-time)
 Studio Instructors (part-time)

Philip Barker
 Moira Clark
 Barry Coombs
 Lena Leszczynski
 Janine Lindgren
 Susan Low-Beer
 Carol Matson
 Ross Racine
 Carl Skelton
 Tim Slater
 Doug Stratford
 Jennifer Sutton-Leet
 Jacqueline Treloar
 Alan Ash,
 Studio Monitor (part-time)
 Ann Szeto,
 Studio Monitor (part-time)

Gallery Tours & School Programs

Julia Stone *Head*
 Elizabeth Topp
 Docent Coordinator, Adult Programs
 Linda Kricorissian
 Education Officer, Elementary Level Programs
 Patricia Sullivan
 Education Officer, Programs for Young Adults
 Susan Hind
 Education Officer (part-time)
 Amelia Jimenez
 Education Officer (part-time)
 Svitlana Muchin
 Education Officer (part-time)
 Ted Rettig
 Education Officer (part-time)

Lupe Rodriguez
 Education Officer (part-time)

Extension Services

Glenda Milrod *Head*
 Ann Szeto
 Administrative Assistant
 Wilma Sanson
 Scheduling Coordinator
 Marcie Lawrence
 Program Coordinator, "Artists With Their Work"
 Tim Hardacre *Installation Officer*

Edward P. Taylor
Audio-Visual Centre
 Margaret Brennan *Head*
 Jane Rhodes
 Cataloguer/Researcher
 Catherine Spence
 Loans Consultant
 Lilian Perkins
 Loans Assistant (part-time)

Curatorial Division

Matthew Teitelbaum
 Chief Curator
 Mara Meikle
 Administrative Assistant to the Chief Curator
 Philip Monk
 Curator, Contemporary Art
 Michèle Thériault
 Assistant Curator, Contemporary Art
 Christina Ritchie
 Assistant Curator, Contemporary Art
 Maria Lecoupe *Secretary*
 Dennis Reid
 Curator, Canadian Art
 Norman Zepp *Curator, Inuit Art*
 Christine Boyanoski
 Associate Curator, Canadian Art
 Parin Dahya *Secretary*
 Janet Brooke
 Curator, European Art to 1900
 Alan Wilkinson
 Curator, 20th Century Art
 Michael Parke-Taylor
 Associate Curator, European Art
 Martha Kelleher
 Assistant Curator, European Art
 Wendy Hebditch *Secretary*
 Katharine Lochnan
 Curator, Prints and Drawings
 Judy Gaw *Secretary*

Conservation

Sandra Lawrence
Chief Conservator

Conservators
Barry Briggs
*Contemporary and
20th Century Art*
Margaret Haupt *Paper*
John O'Neill *Paper*
Sherry Phillips
Loan and Documentation
Sandra Webster-Cook
Canadian Historical

Ralph Ingleton
Conservation Assistant
Eleanor Mihalcin
Secretary (part-time)

Photographic Resources

Maia Sutnik *Coordinator*
Faye Van Horne
Assistant to Coordinator
Carlo Catenazzi
Head Photographer
Felicia Cukier *Secretary (part-time)*
Gloria Marsh *Cataloguer*
Jane Watson *Secretary*
Sean Weaver
Photographic Technician

Registration

Barry Simpson *Registrar*
Rose Bowie *Registration Clerk*
Zbigniew Gorzelak
Art Storage Assistant
Dale Mahar *Traffic Coordinator*
Jerry Marshall *Truck Driver*
Liana Radvak *Data Entry
Operator*
Curtis Strilchuk *Deputy Registrar*
Akira Yoshikawa
Art Storage Coordinator

Edward P. Taylor Research Library and Archives

Karen McKenzie *Chief Librarian*
Larry Pfaff *Deputy Librarian*
Deborah Mills
Catalogue Technician
Donald Rance
Information Systems Librarian
Randall Speller *Documentalist*

Exhibitions and Facilities Division

(vacant) *Exhibitions and
Facilities Director*
Jill Cuthbertson
Administrative Assistant

Cathy Garside *Secretary*

Exhibition Design Group

Merritt Price *Manager*
Jim Bourke *Exhibition Designer*
Dorothy Vreeker
Production Coordinator
Tom Chaggaris *Graphic Designer*
Catherine Van Baren
Senior Editor

Technical Services

George Bartosik *Manager*
Myron Jones
Installation Coordinator
Charles Kettle
Production Coordinator
Michael Douglas *Preparator*
Wilbert Headley *Preparator*
Ruth Jones *Preparator*
Damian Seguin *Preparator*
John O'Leary
Framing Technician
Brian Gravestock
Assistant Framer
Brian Groombridge
Packing Technician
Charles Simpson
Crating Technician
Erwin Friedel *Carpenter*
Chris Rottgen *Carpenter*
Mike Ronco
Carpenter's Assistant

External Affairs Division

Elizabeth Addison
*External Affairs and
Development Director*
Susan Louie
*Assistant to External Affairs
and Development Director*

Marketing and Communications

Frank Comella *Manager*
Sherri Somerville
Production Coordinator
Tammy Schroeder
Marketing Coordinator
(vacant) *Marketing Assistant*
Roland Isla
*Membership Services
Assistant*

Public Relations

Rob Berry *Manager*
Jack Kado *Senior Publicist*
Ann Millard *Publicist*
Carrie Shibinsky *Publicist*

Creative Services

Aldona Satterthwaite *Manager*
Marilyn Bouma-Pyper *Designer*
Leila Jamieson *Copy Editor*
Lisa Shedden *Writer*

Corporate Development

(Vacant) *Manager*
Jeanie Seto
*Corporate Development
Assistant*
Petra Pfeil
*Foundation Development
Assistant*

Individual Giving

Cathy Thomas *Manager*
Barbara Mills
*Development Services
Coordinator*

Special Events

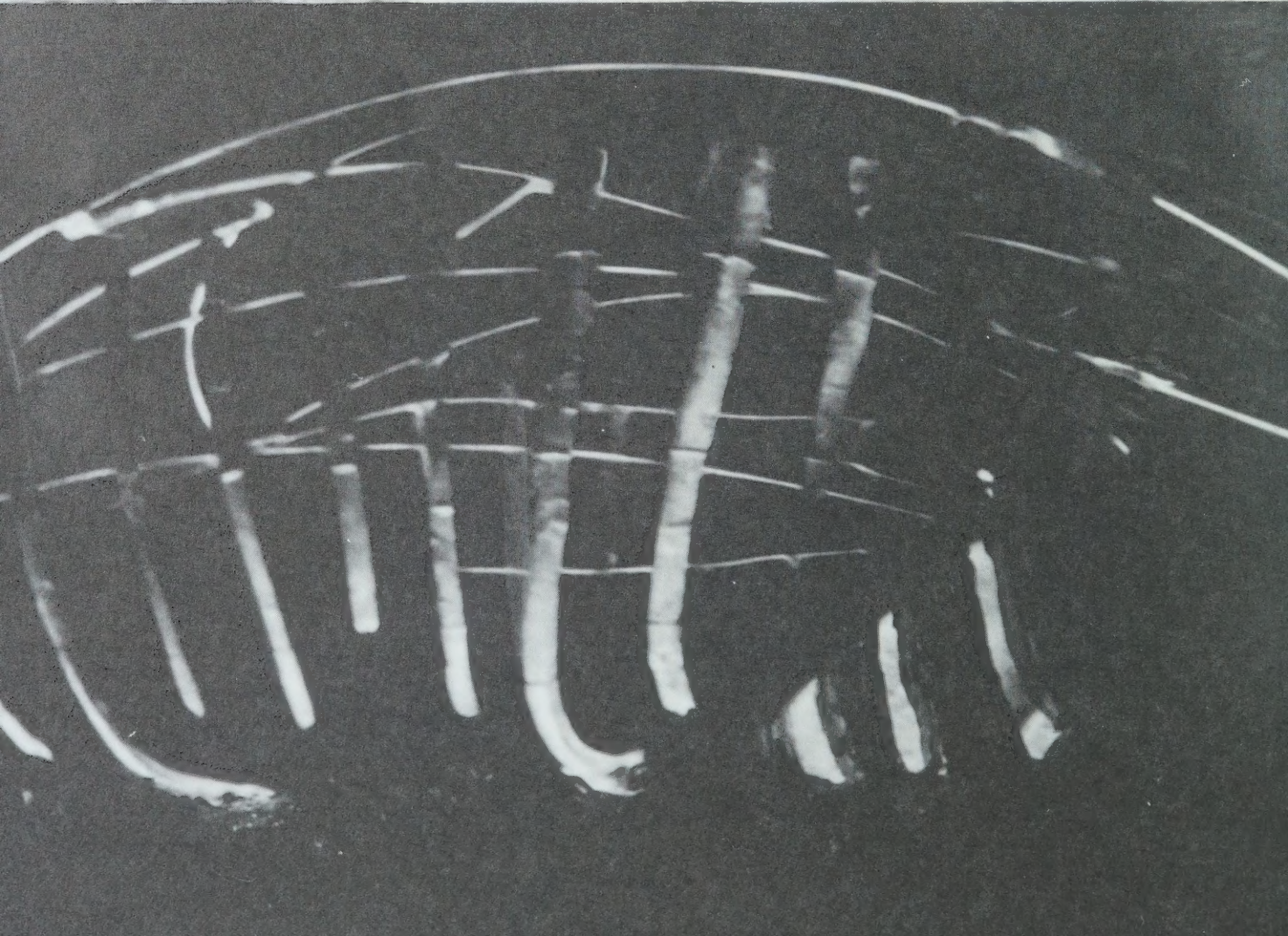
Mary Mulligan *Manager*
Patricia Cipriani
Special Events Coordinator
Mary-Ann Miller
Special Events Coordinator
Debra Sawatsky *Secretary*

Food and Beverage

Adrian Landtwing *Manager*
Imant Malins
Restaurant Supervisor
Philip Ou *Executive Chef*
Linda Parke *Sous Chef*
Khac Trung Thai *Saucier*
Christine Jukic
Bartender/Waiter
Hector Vilorio *Bartender/Waiter*
Yola Betlejemska-Foster
Bartender/Waiter (part-time)
Manem Gaber *Waiter*
Glen Gibson *Waiter*
Mahendran Rasie *Waiter*
Vittoria Zadra *Waiter*
Shirley Cheng *Cold Food Server*
Chan Mee Kiu Tam
Cold Food Server (part-time)
Monica Fong *Cashier*
Linh La *Cashier (part-time)*
Victor Cirolia *Dishwasher*
Lam Lan Ng *Garde Manger*
Jack Kwan *Host*
George Joseph
Hot Food Server (part-time)
Chine Chine Koo
Buspersion/Dishwasher
Bhuvanendran Rasie, *Buspersion*

Volunteer Services

Peter Gale *Manager*
Evelyn Howarth *Coordinator*
Anna Galati *Secretary*
Peggy Eades
*Secretary/Coordinator,
The Grange*



ART GALLERY OF ONTARIO

MUSÉE DES BEAUX-ARTS DE L'ONTARIO

